

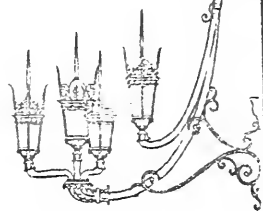
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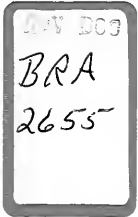
## OFFICE OF THE ARTS AND HUMANITIES

### BOSTON ART COMMISSION

Boston City Hall — Room 803  
Boston, Massachusetts 02201  
617-725-3245

RAYMOND L. FLYNN  
MAYOR

BRUCE P. ROSSLEY  
COMMISSIONER



PROPOSAL TO AMEND THE  
BOSTON ZONING CODE  
WITH RESPECT TO  
ARTISTS' LIVE/WORK SPACE



MR. KANE SIMONIAN  
SECRETARY









## SUMMARY: Visual Artists' Live/work Space Zoning Amendment Proposal

The concept of designing a zoning provision that would acknowledge the unique living and working needs of visual artists has been discussed in Boston since 1976. Since the early 1970's, many U. S. cities -- including New York, Los Angeles, San Francisco, San Diego, Seattle, Minneapolis, and Dallas -- have adopted zoning ordinances with the purposes of preserving existing artists' live/work space stock and encouraging the creation of new live/work units.

Over the past two years, the Boston Office of the Arts and Humanities, with the generous support of the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities, has worked with many of the City's visual artists, business and community leaders, and public agencies, to develop an approach to the problem posed by the estimated 3,200 artists, and their families, unlawfully residing in their commercially and industrially zoned studio units. In August of 1987, OAH undertook formal discussions with BRA staff on the concept of permitting visual artists to live where they work in commercial and industrial districts. After one and one half years of research and development, and more than one hundred and fifty meetings, the Office of the Arts and Humanities and the Artists Foundation introduced this proposal to amend the Boston Zoning Code to the public-at-large at four open meetings, occurring at various locations throughout Boston, in March of 1988. During the thirty-day comment period following these public meetings, OAH was impressed by the overwhelmingly positive response the proposed amendment received.

In brief, the attached proposal would allow visual artists to live where they work; would limit the residential use to thirty percent of the unit's total square footage; would establish a 1,000 square foot minimum; and would make artists' live/work space an allowed use in commercial and industrial zones.



As are other low-income households, visual artists are experiencing a space crisis in Boston. Eighty percent of Boston's 7,000 visual artists earn less than \$20,000 per year. Because many artists are low-income, they often live in conditions that are substandard and they are frequently confronted with displacement to make way for higher income households. The statistics outline the the dire plight in which Boston's visual artists find themselves; they do not, however, highlight the emotional trauma accompanying periodic displacement from one's home and place of work simultaneously. Nor do the statistics illustrate the substandard conditions in which many artists and their families are compelled to live.

The role of visual artists in the housing market is quite different from that of other low-income Bostonians. First, artists' housing needs are different: because artists can rarely afford to rent two spaces, many visual artists live where they work, with more than three-fourths of the artists living in their Boston studios doing so illegally. Since the costs are relatively low and the buildings are amenable to art uses (possessing high ceilings, freight elevators, good fenestration and load bearing capacity, and large, undivided, well ventilated rooms), artists often live and work in industrial and commercial buildings.

Second, visual artists historically move to areas considered undesirable by most other people, make those areas residentially attractive, and ultimately find themselves displaced. This pattern is very evident in the South End where visual artists were among the first to inhabit an abandoned, light manufacturing area that has evolved into a lively neighborhood. Landlords -- who frequently consider artists to be transitional tenants willing to live and work in marginal areas -- are finding that their now fashionable properties can be rented or sold at prices that are not affordable by most artists.

Third, it is a tremendous hardship for visual artists to relocate. Artists invest a great deal of time and money in installing their studios, and the equipment they need to create their art is often difficult and expensive to move. Further, it is extremely difficult



for artists, once displaced, to locate comparable space in Boston.

And fourth, a large majority of Boston's visual artists live and work in areas where residential use is not permitted. Because these artists have commercial leases, some landlords have claimed that they are not required to adhere to residential occupancy standards, leaving artists and their families without basic human necessities -- such as heat on winter evenings and weekends. The artist/tenants are frequently reluctant to call upon the authorities to enforce the local codes for fear that they could face eviction. Further, many visual artists are reluctant to exercise their right to vote out of fear that registration could expose their illegal tenancy.

Clearly, Boston's visual artists are a major contributing factor in our City's growing reputation as a vital and unique center of American culture. This zoning amendment proposal would serve to stabilize the currently precarious living and working environments for our City's visual artists, and should be viewed in the context of further research OAH is performing with respect to potential building code modifications and financing initiatives.

1903 - 1904







TO THE ZONING COMMISSION OF THE CITY OF BOSTON:

The Boston Redevelopment Authority hereby petitions to amend the text of the Boston Zoning Code, as established under Chapter 665 of the Acts of 1956 as amended, as follows:

1. By striking out, in clauses (3A) and (3B) of Section 2-1, the numbers "(3A)" and "(3B)" and by inserting, respectively, in place thereof the following numbers:  
  
    (3C) and (3D).
  
2. By inserting, after clause (3) of Section 2-1, the following definitions:  
  
    (3A) "Art use", the creation, manufacture, or assemblage of visual art, including two- or three-dimensional works of fine art or craft, or other fine art objects created, manufactured, or assembled for the purpose of sale, display, commission, study, consignment, or trade; or classes held for art instruction.  
  
    (3B) "Artists' mixed-use", the use of all or a portion of a building for both art use and habitation.



3. By inserting in Section 2-1(16), after the word "eating", the following:  
; provided, however, the portion of artists' mixed-use space used for habitation is not a dwelling unit for the purposes of this code.

4. By inserting, after Use Item 68 of Table A of Section 8-7, the following use items and series of letters and symbols:

68A Art use; provided that: A\* A\* A\* A A A A A

a. in any residential or business district all machinery and equipment shall be so installed and maintained, and all activity in connection with such use shall be so conducted, in such manner that noise, smoke, dust, odor, lighting, and all other similar objectionable factors shall not cause a nuisance or injury to other persons in the vicinity.

b. in an industrial district, the use does not result in noise or vibration perceptible without instruments more than fifty (50) feet beyond the perimeter of the lot.



\* As an accessory use only, subject to the provisions of Article 10.

68B Artists' mixed-use, the use                      A\* A\* A\* A A A\*\* A\*\* A\*\*  
of all or a portion of a building for  
both art use and habitation.

\* provided that the art use is an accessory use only, subject to the provisions of Article 10.

\*\* provided that:

- a. the gross floor area of each unit of artists' mixed-use space is at least nine hundred (900) square feet;
- b. the portion of each unit of artists' mixed-use space used for habitation does not exceed thirty percent (30%) of the gross floor area of such unit of artists' mixed-use space;



- c. prior to occupancy, the person using the artists' mixed-use space executes and delivers to the Inspection Services Department an affidavit, in form prepared by the Office of Arts and Humanities of the City of Boston and obtained from the Inspectional Services Department, stating that he or she is engaged in an art use in such space. Such affidavit shall remain in effect for the tenure of the person in the space or for three (3) years from the date the affidavit was received by the Inspectional Services Department, whichever occurs first. If the person is to remain in the space after the lapse of the affidavit, he or she shall execute another affidavit in accordance with the terms set forth above, and deliver such affidavit to the





Inspectional Services  
Department on or before the  
lapse of the prior affidavit.  
Any Certificate of Occupancy  
issued by the Inspectional  
Services Department for Use  
Item #68B, artists' mixed-  
use, shall remain in effect  
during the tenure of the  
person in the space, but in no  
case for more than three (3)  
years from the date of  
issuance, unless the person  
using the artists' mixed-use  
space executes and delivers  
another affidavit in accor-  
dance with these provisions;  
and

- d. Notwithstanding any provision  
in subparagraphs (a) and (b)  
above to the contrary, a  
building or a portion of a  
building that was used for  
both art use and habitation:



- (i) without interruption for at least the last two (2) consecutive years prior to the effective date of this amendment, and that has continued without interruption to be used for both art use and habitation subsequent to the effective date of this amendment; or
- (ii) pursuant to a lease or other real property interest that was in effect prior to the effective date of this amendment, if such building or portion of a building and any other building or portion of a building were used pursuant to such lease or other real property interest without interruption for both art use and



habitation for at least  
the last two (2)  
consecutive years prior  
to the effective date of  
this amendment, and that  
has continued without  
interruption to be used  
for both art use and  
habitation subsequent to  
the effective date of  
this amendment;

is not subject to the nine  
hundred (900) square foot  
minimum requirement provided  
in subparagraph (a), or the  
thirty percent (30%) limitation  
on the amount of space  
allowed to be used for  
habitation provided in  
subparagraph (b). For the  
purposes of this  
subparagraph (d), a building or  
a portion of a building used  
for both art use and habita-  
tion includes, but is not  
limited to, any building or



portion of a building used for  
both art use and habitation  
that has common kitchen and  
bathroom facilities.

5. By amending Section 23-5 in the following manner:
  - (a) By inserting, after the number "68", the following:

"68A (except when an accessory to a use in Use Item Nos. 1 through 8A, inclusive, in Section 8-7, Table A), 68B"
6. By inserting after Section 23-6(c), a new paragraph (d) as follows:
  - (d) Any structure or part of a structure devoted to art use or artists' mixed-use prior to and on the effective date of this amendment shall be deemed in compliance with the provisions of Section 23-5 as long as and to the extent that such structure or part of a structure is devoted to art use or artists' mixed-use; provided that, notwithstanding the foregoing, after the effective date of this amendment any additional gross floor area devoted to art use or artists' mixed-use created by erection, reconstruction, alteration, extension, or change of use of any such structure shall be subject to the provisions of this article.









"We need artist housing that is affordable for artists with little income, working second jobs in order to create art. I don't mind having little income and struggling with necessities if I can paint and sculpt 3-4 days a week and know that I have a studio that will not become unaffordable in a few years or (be) taken away for development."

Antoinette Prince-Boston Artist

"I wish to thank you for taking the time to explain your work regarding suggested changes to the Boston Zoning Codes....proposed artists' live/work space,"

Teri Malo-President, Fenway Studios

"Since the studio closed I am now working...with acrylics in little space."

Howard Lord-Jamaica Plain Artist

"I support your definition of art found on the blue page of information handed out at recent meetings."

Amanda Barrow-Boston Artist

"I wish to commend your efforts to amend the zoning code to permit artists to live in commercial and industrial spaces. (Artists would be) forced to leave the city unless such changes are made. Artists are people who contribute to the life of the city: teachers, social workers, tradespersons, and service personnel. They deserve the chance to remain in Boston...."

Virginia Boegli-President, Artists'Group  
Boston Center for the Arts



"Artists are a small industry themselves, and as small manufacturers, have similar physical space needs to their larger industrial neighbors. Artists often cannot afford separate living quarters."

Robbin Peach-Fort Point Arts Community

"A community needs guaranteed housing over the long-term."

Judy Branfman-Fort Point Artist

"I want to express my support and appreciation of your efforts to amend the zoning code to permit artists to live in commercial and industrial spaces. Basic criteria for safety and sanitation will still have to be met. We are fortunate indeed, in Boston to have an Arts Commissioner who understands the real problems of working artists. Your activities bode well for the future of the Arts in this City."

Alan Keith-Boston Artist

"Thanks for all the work you are doing on this. It is clearly a very complicated issue and your approach is very solid."

Helen Hummel-Director, Jamaica Plain Arts Council

"...we must live illegally. We must also live with substandard electrical wiring, no heat at night, and the constant threat of eviction for violating the premises of a commercial lease."

Mary E. Chalfen-South End Artist



"The drain of visual artists from our city affects not only the art world but weakens the whole cultural fabric of the city. Therefore, I wholeheartedly support the proposed amendment to the zoning code."

Alison Akin Righter-Akin Gallery

"I have had much success over the past few years as I am represented by a gallery, have won awards and grants for my work, at the same time our studio has no heat during the nights...Landlords are willing to rent you studio space, (they) know you live there, but (are) unwilling to give you the attention a tenant deserves.

Steve Mishol-South End Artist

"Having lived in an "Illegal" loft for over ten years, I can attest to the hardship of having to hide evidence of living and to being disenfranchised of my right to vote."

William E. Remick-Fort Point Artist

"Our business had been located in an industrial building in the South End for nearly 11 years. Many of our fellow tenants have been artists. Several of them have had to move out due to the high costs of renting separate living and work spaces."

Joe Nucci and Peter Cirincione  
Pro B&W Photo Lab









SUPPORT LETTERS FOR THE PROPOSED ZONING AMENDMENT FOR  
ARTISTS' LIVE/WORK SPACE

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1. State Representative Salvatore DiMasi
2. William Remick, artist, Fort Point
3. Leslie Wilcox, artist, South End
4. Mittie Ceutara, artist, South End
5. Joe Nucci, Pro B&W Photo Lab
6. Peter Cirincione, Pro B&W Photo Lab
7. Mary Sherwood, artist, South End
8. Mary E. Chalfen, artist, South End
9. Alison Akin Righter, Akin Gallery
10. Gina Fiedel, artist, South Street
11. Stephen Mishol, artist, South End
12. Michael O'Connell, artist, Fort Point
13. Helen Hummel, Director Jamaica Plain Arts Council
14. Robbin Peach, Director Fort Point Art Community
15. Judy Branfman, artist, Fort Point
16. Alan Keith, artist, South End
17. Virginia Boegli, President Artists' Group
18. Amanda Barrow, artist, Fort Point
19. Howard Lord, artist, Jamaica Plain
20. Teri Malo, President Fenway Studios
21. Antoinette Prince, artist, Allston
22. Andrea Hornbein, artist, Allston
23. Pat Stavaridis, Stavaridis Gallery
24. Karen Wong, Stavaridis Gallery
25. Griswold Draz, Zoe Gallery
26. Ralph A. Daniels, Jamaica Plain
27. Ron Garule, artist, South End
28. Conley Harris, artist, South End
29. Vincent McCarthy, Boston Center For The Arts





*The Commonwealth of Massachusetts*

HOUSE OF REPRESENTATIVES  
STATE HOUSE, BOSTON 02133

SALVATORE F. DIMASI  
3RD SUFFOLK DISTRICT  
102 COMMERCIAL STREET  
BOSTON, MA 02109  
TEL. 742-1085

Chairman  
Committee on Judiciary  
ROOM 138, STATE HOUSE  
TEL. 722-2396

July 28, 1988

Mr. Robert Farrell, Chairman  
Boston Redevelopment Board  
Boston City Hall  
Boston, MA.

Dear Mr. Farrell:

Please record me in support of the proposed zoning amendment which will provide live/work space to visual artists in Boston. As you know, I have always considered artist's housing needs in Boston to be a priority. Artists in the city need housing and the need is now critical.

We have all experienced the growing expense of city living. This provision could solve one of the many problems faced by our artists and help maintain Boston as a center for the arts.

The visual artists have invested their time and money in an effort to remain in Boston. I hope the BRA can lend them its support by approving this amendment.

Sincerely yours,

A handwritten signature in cursive script that reads "Salvatore F. Dimasi".

SALVATORE F. DIMASI  
State Representative



207 "A" Street  
Boston, MA 02210  
July 25, 1988

Office of the Arts and Humanities  
City of Boston

To Whom It May Concern:

I am writing to state my support for the zoning amendment to legalize artist live work space in commercial and industrial areas.

Having lived in an "illegal" loft for over ten years, I can attest to the hardship of having to hide evidence of living and to being disenfranchised of my right to vote.

Efforts such as the proposed zoning amendment to legitimize the existence of artists in Boston is greatly appreciated by myself and my fellow artists.

Sincerely,  
William S. Rerick





July 15, 1988

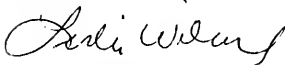
Office of Arts and Humanities  
Boston City Hall Room 803  
Boston, MA.

To Whom It May Concern;

I am an artist who has lived on Harrison Avenue in Boston's South End for over 10 years; illegally, of course. I am a sculpture and need large rooms and doors, high ceilings, sturdy floors and ample electrical service. I am forced to keep a low profile concerning my living accommodations in this industrial building as well.

Therefore, I would like to support a zoning change for artist live/work space. I believe strongly that this zoning legislation would be a boon to me as an artist and to the entire Boston Artist's Community as a whole.

Sincerely,



Leslie Wilcox  
Harrison Avenue  
Boston, MA.



JULY 25, 1988

to whom it may concern;

I support the proposed zoning for artist's live/work space. Artist's need affordable housing, and Boston needs to ~~open~~ nurture it's arts community. I've been an artist in Boston for ten years and I'm moving to Los Angeles, where I hear that lofts are not so scarce and overpriced. I'm tired of no heat in the winter and a constant fear of eviction <sup>from</sup> ~~in~~ my present loft.

Please, consider the future .....

Mattie Cistana  
486 Harrison Ave  
Boston MA. 02118



**ro B&W Photo Lab**

46 Waltham Street  
Boston, Massachusetts  
02118

617 426-3256

July 25, 1988

Office of Arts & Humanities  
City Hall  
Room 803  
Boston, MA.

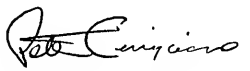
Dear Sir/Madam,

We are writing this letter in support of the proposed zoning legislation to set up artist live/work space.

Our business had been located in an industrial building in the South End for nearly 11 years. Many of our fellow tenants here have been artists. We have had an amicable relationship with many of them and have come to realize their work space vs living space problems. Several of them have had to move out due to the high costs of renting separate living and work spaces. A need to consolidate these two situations is obvious.

Sincerely,

  
Joe Nucci

  
Peter Cirincione



July 25<sup>TH</sup> 98

7  
Whom it Concerns:

I'm writing in regards to the proposed zoning amendment that will make artists' live-work space legal.

This amendment has been given a great deal of careful attention to insure its maximum potential to help those it means to help.

It is my opinion that that goal has been achieved with this zoning amendment.

By passing this amendment, the artists who live and work in Boston will become legal residents for the first time, a guarantee of basic rights that have, for too long, been painfully absent. It is a wonderful opportunity to insure the future of the arts in Boston. Thank you,  
Mary Sherwood





To Whom It May Concern,

24 July 88

I am an artist living in a building zoned for commercial use but used for living and working space in the South End. As things stand now, in order to rent the space to paint we must live illegally. We must also live with substandard electrical wiring, no heat at night, and with the constant threat of eviction for violating the premises of a commercial lease.

I support the proposed live/work space zoning amendment because I believe artists should be able to live where they work without being afraid of legal ramifications, and because artists should have access to the basic living comforts of heat in the winter, safe electrical wiring, and trash disposal - rather than taking all trash to a dumpster located 2 blocks away.

Sincerely,

Mary E. Chaffin  
486 Harrison Ave 4th Fl.  
Boston, MA 02118



# AKIN GALLERY

476 Columbus Avenue, Boston, MA 02118 (617) 266-3535

July 23, 1988 :

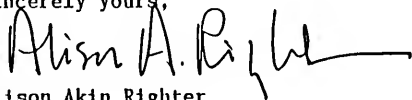
Bruce P. Rossley, Commissioner  
Boston Art Commission  
Boston City Hall - Room 803  
Boston, MA 02201

Dear Bruce,

As a Boston art dealer specializing in the work of local artists I am well aware of the difficulties that artists face in finding live-in/work space in this city, and the fact that often promising young talent must seek affordable housing elsewhere.

This drain of visual artists from our city affects not only the art world but weakens the whole cultural fabric of the city. Therefore, I wholeheartedly support the proposed ammendment to the zoning code.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Alison A. Righter", with a long horizontal flourish extending to the right.

Alison Akin Righter  
Director



July 23, 1988

To Whom it May Concern:

I am a visual artist who has lived and worked in Boston for fifteen years. When facing displacement from my studio/home in the Leather District I co-founded an artist housing project in a surplus school in Newtonville, MA. After three years of planning and development The Claflin School Studios were completed and occupied in February 1988.

Although the process and education were trying and painful, we were lucky in our endeavors. We provided fourteen artist owned live/work spaces as well as three low income family units and are now settling back into our work as artists.

I avidly support the Amendment to the Zoning Code in Boston.

Sincerely,

A handwritten signature in cursive script, appearing to read "Gina Fiedel".

Gina Fiedel  
Claflin School Studios  
449 Lowell Ave. #5  
Newtonville, MA 02160



TO WHOM IT MAY CONCERN,

I AM AN ARTIST, LIVING AND WORKING IN BOSTON. FOR THE PAST THREE YEARS I HAVE LIVED IN MY STUDIO IN THE SOUTH END, ILLEGALLY. I AM WRITING THIS LETTER TO EXPRESS MY CONCERN IN THE HOPE THAT YOU WILL BE ABLE TO SUPPORT THE REZONING AMENDMENT FOR ARTISTS HOUSING.

I HAVE HAD MUCH SUCCESS OVER THE PAST FEW YEARS AS I AM REPRESENTED BY THE STANARDIS GALLERY AND HAVE WON AWARDS AND GRANTS FOR MY WORK. AT THE SAME TIME I HAVE BEEN FACED WITH MANY DIFFICULTIES. IN OUR STUDIOS, DURING THE WINTERS, WE HAVE NO HEAT DURING THE NIGHTS AS IT IS ONLY ON BETWEEN 8:00 AND 4:00 PM. NEEDLESS TO SAY, HAVING THE HEAT ON WHEN WE ARE AWAY WORKING OUR DAY JOBS IS NOT AN IDEAL SITUATION. THERE ARE VARIOUS DIFFICULTIES WITH LANDLORDS WHO ARE WILLING TO RENT YOU STUDIO SPACE (KNOWING YOU LIVE THERE AS WELL) BUT ARE UNWILLING TO GIVE YOU THE SAME ATTENTION ANY TENANT DESERVES. ALSO, BECAUSE OF THE SHORTAGE OF STUDIOS IN THE CITY, LANDLORDS DON'T HESITATE TO IMPLEMENT YEARLY RENT INCREASES.

I HOPE THAT YOU WILL BE ABLE TO ~~APPROVE~~ APPROVE THIS REZONING AMENDMENT. AS IT WILL ENSURE A MORE STABLE ENVIRONMENT FOR ALL ARTISTS WORKING IN BOSTON. THANK YOU FOR YOUR TIME AND YOUR HELP.

SINCERELY,

STEPHEN MUSHOL





Z

215 A Street, 5th fl  
Boston, MA 02210  
March 24, 1988

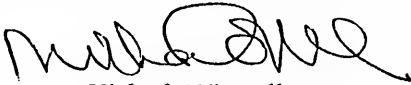
Bruce Rossley  
Office of Arts and Humanities  
City Hall  
Boston, MA 02201

Mr. Rossley:

Thank you for a well-organized and informative meeting concerning proposed zoning changes affecting artists spaces in Boston, held at the Fort Point Arts Community Office on March 21. I would like to reinforce several points made during the question/answer session at the end of the program.

1) Regarding size of studio space: In current artist developments, e.g. 249 A Street, Brickbottom, include a number of workable single occupancy studios that are less than 1000 sq. ft. Even artists who intend to live in their space, but also artists who will not live in their work spaces, may wish for but not be able to afford 1000 sq. ft. studios as real estate values continue to rise in Boston. Please lower the minimum square footage requirement below 1000 sq. ft., while keeping the 30% living space limit to discourage non-artist residents.

2) Regarding shared bath and kitchen: please continue to include the shared bath and kitchen exemption from the square footage ruling. In addition to reflecting the current practice of four or more artists sharing kitchen and bath facilities in an industrial space (my own studio in Fort Point, where I share kitchen/bath with five other studios, is 650 sq. ft.), the shared bath and kitchen is a money-saving alternative in renovation or new construction of artists space that may be considered for the future. I can envisage a limited-equity artists development that would offer studio "suites" to groups of four artists who would share four private studios in array surrounding a central core of kitchen/bath/elevator/stairs/heat/etc.

  
Michael O'Connell  
F.P.A.C. Artist



Dear Bruce and your wonderful office of Arts & Humanities,

Thanks for all the work you are doing on this. It is clearly a very complicated issue and your approach is very solid.

Just a few comments:

Please let our agency know more about how individuals can help - letter writing, to whom, meetings, hearings etc. with some notice so we can utilize the p.r. channels we have in place. There were alot of people who should have been at today's meeting - we can help!

Consider this not just an artists' issue but more a community issue. The involvement of more developers, real estate people and general public will increase the chances for action.

You're probably already working on this aspect but it's been an issue here in JP - that of the hazardous materials and practices of visual artists and sculptors which may create a code problem in and of itself. Toxic chemicals, welding equipment etc. in live spaces will need to be addressed. Even rubber cement is considered toxic to children.

These come to mind right now - Kevin Fitzgerald is our state rep - it's good to know of his involvement here -

Thanks again -  
Nelen Hummel  
Executive Director  
Jamaica Plain Arts Council





FORT POINT ARTS COMMUNITY, INC.  
OF SOUTH BOSTON  
249 A STREET  
BOSTON, MASSACHUSETTS 02210  
(617) 423-4299

March 28, 1988

Mr. Robert Farrell, Chairman  
Board of Directors  
Boston Redevelopment Authority  
Ninth Floor  
Boston City Hall  
Boston, MA 02201

Dear Chairman Farrell:

As Executive Director of the Fort Point Arts Community and member of the Fort Point Channel Citizen's Advisory committee, I am writing to express my support for the proposed Light Manufacturing zoning category. The new zoning will generate opportunities for the growth of manufacturing businesses and jobs in the City of Boston. By zoning Light Manufacturing for reserved land, industrial land values and rent prices will be stabilized. Long-term leases will be attractive to industrial landlords and manufacturers, and new investment will be encouraged. We must stop the flight of Boston's manufacturing firms (and jobs) to more hospitable areas.

The Fort Point Arts Community, Inc. is particularly delighted to have artists' live/work space included as an allowed use in the Light Manufacturing zoning. Artists are a small industry themselves, and as small manufacturers, have similar physical space needs as their larger industrial neighbors. And like Boston's manufacturers, Boston's artists also face a severe shortage of affordable quality space to produce their work. In addition, artists often cannot afford separate living quarters. The ability to live in their work space accomplishes three things; it allows the artist to have a more flexible "creative schedule", it provides a "24-hour security force" for the neighborhood and most importantly, it makes the difference for many artists of being able to stay and work in Boston.

I wish to be placed on record in support of the proposed Light Manufacturing zoning category and encourage your support as well.

Sincerely,

Robbin Peach  
Executive Director

✓ BILLIE ROSSLEY



Judy Bransman

Maura  
FYI

Bruce Rossley  
Boston Arts Commission  
Boston City Hall- Room 803  
Boston, MA 02210

March 29, 1988

Dear Mr. Rossley,

I am writing regarding the recent presentation you gave on artists live/work zoning at the Fort Point Arts Community. I appreciated your coming to FPAC to talk with us as well as your beginning efforts at coming up with a feasible plan/proposal.

But I have a number of concerns. As you yourself mentioned this proposal will mean very little if it is not accompanied by rent control as well as a serious demand for some kind of give-back from developers. Clearly if you have the effort to work on zoning and building codes along with low interest loans, a similar effort must be put into a commitment to rent control, tax reclassification, etc. Without these only wealthy artists will be able to develop space and this proposal may become famous, but will remain useless to the artists who need it most.

You mentioned that "linkage" has to be worked out "district by district", but it is my opinion that a great deal of help needs to come from your office in every district that has artists. Not many artists are as organized as Fort Point and your office should take the lead in helping each artists' community work out its unique situation. A zoning proposal isn't really enough.

The main word here is "community" not just "live/work". A community needs guaranteed housing over the long-term. Artists can't just be appealing amenities for developers- they, like all other working people, have to have some security. A few here and a few there isn't a community. Fort Point- and other arts communities- have to have a guaranteed number of units to equal some set percentage of current occupancy- perhaps 80% or so. This will take a lot of work but it seems to me that would be the task of your office, along with other community organizations.

Also, most artists here do not have 1000 square feet. I do but most will have about 600 plus a little for halls and a kitchen. So I hope you will keep that in mind. I realize that came up at the meeting and it is important. I am also wondering why it seems that this is being done in such a hurry. It seems that second meetings in all the places you already had meetings would draw out more people and answer more questions- and probably help you solve problems that are emerging.

Thanks for your thought on these matters.

Sincerely,

Judy Bransman

APR 11 1988





24 April 1988

Mr. Bruce Rosley  
Commissioner  
Office of the Arts and Humanities  
City of Boston

Dear Bruce,

I want to express my support  
and appreciation of your efforts  
to amend the zoning code to permit  
artists to live in commercial and  
industrial spaces. Housing is the  
most critical issue facing immen-  
surable Boston artists, including  
myself. Without such changes,  
the renaissance we are experiencing  
here will certainly be choked off.

Artists realize that certain  
basic criteria for safety, and  
sanitation will still have to  
be met. But having had much  
first hand experience in the  
matter I am sure that the  
problems can be resolved to the  
satisfaction of all parties concerned.

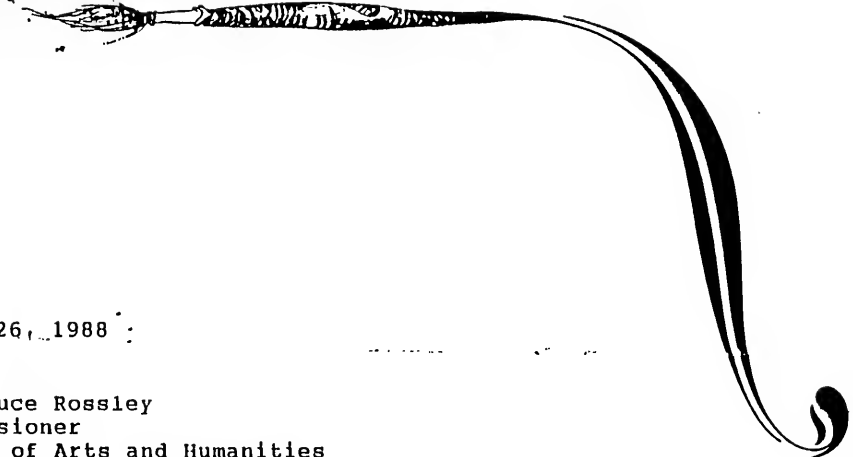
We are fortunate and lucky  
in Boston to have an Arts  
Commissioner who understands  
the real problems of working  
artists. Your activities bode  
well for the future of the arts  
in this City.

If I can be of any service,  
Please let me know.

With Best Wishes,

Alan Keith  
40 Boston Center for the Arts  
55 Tremont, 02116





April 26, 1988

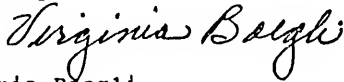
Mr. Bruce Rossley  
Commissioner  
Office of Arts and Humanities  
Boston, MA 02201

Dear Bruce:

I wish to commend your efforts to amend the zoning code to permit artists to live in commercial and industrial spaces. I know many dedicated and professional artists who will be forced to leave the city unless such changes are made. These are people who contribute to the life of the city in other ways as well; they are teachers, social workers, tradespersons and service personnel. I believe they deserve the chance to remain in Boston and to continue to contribute to its cultural vitality.

If I can be of any help please let me know.

Sincerely,



Virginia Boegli  
President  
The Artists' Group, Inc.

VB/sg

THE ARTISTS GROUP INC.

artists at the boston center for the arts • 539 tremont st. boston 02116



Ideally, an artist is one who will resort to whatever it takes to create; releasing personal visions and directing with as much intensity as possible to share these visions. Art becomes the habit, we need to create to survive.

This is my definition of what an artist is / does.

However, for reasons which are appropriate to bureaucracy, I support your definition of art found on the blue page of information handed out at recent meetings.

Please remember the heart of the matter throughout this plan of action, that we will always find a way.

Amanda Barrow

Artist

28 March 88

159 Calumet Street, Boston, MA, 02120

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April 21, 1988

Dear O. A. H.

I have just read the Jamaica Plain Arts News of April 6, 1988 - "Artists to live where they work." Looking for a place to live and work my interest is enormous. Any information you can mail me would be appreciated. Enclosed is a self-addressed, stamped envelope with a copy of the studio's President's letter of my qualifications. Since the studio closed I am now working steady with acrylics in little space.

Thank you for any inspiration.

Sincerely,

HOWARD LORD

524-0417

HOWARD LORD

301 SOUTH HUNTINGTON AVE

JAMAICA PLAIN, MASS. 02130

Handwritten text, likely bleed-through from the reverse side of the page. The text is written in a cursive script and is mostly illegible due to fading and the angle of the page. Some characters are difficult to decipher but appear to be part of a continuous line of writing.



FENWAY STUDIOS, INC.

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30 IPSWICH STREET, BOSTON, MASSACHUSETTS 02215

March 28, 1988

Commissioner Bruce Rossley  
Boston Arts Commission  
Boston City Hall - Room 803  
Boston, MA 02201

Dear Commissioner Rossley:

I wish to thank you for taking the time to explain your work regarding suggested changes to the Boston Zoning Codes. I think the proposed artists' live/work spaces might go a long way toward eventually stabilizing the arts community in Boston. As I mentioned to you Monday night at the Fort Point Channel meeting, the inclusion of a grandfather clause to protect buildings traditionally serving the needs of artists is of vital importance to Fenway Studios, Inc. (an artists limited equity cooperative). Please let me know if I can be of any assistance to you regarding the zoning changes. It was a pleasure to finally meet you!

sincerely,

*Teri Malo*

Teri Malo  
President, Fenway Studios, Inc.



one of the major reasons artists are living in studio spaces which are not zoned for residential quarters is the cost: non-live in spaces are very inexpensive; an artist can (or used to be able to) rent a 1000 sq. foot space, non-live-in, for \$300 to \$400 per month with heat and lights included. Many artists then lived in these spaces illegally. An added benefit was the uncluttered space, freight elevators, etc. and the fact that the space was to be used for the creation of art so there is little worry about landlord hassles over nails in walls, paint on floors, toxicumes and so on. An artist, if the artist is a serious one, wants to work full time creating art. Since this is in most circumstances impossible due to financial reasons, we as artists are forced to seek employment in occupations other than art-related to support the creation of art. Many times, these jobs are part-time, the artist earning just enough to pay the expenses so as much time as possible can be spent in our studios in our real occupations. If these new art live-in spaces are going to address the artist housing problem effectively, they need to be inexpensive so artists will not have to work full-time at occupations other than art just to be able to afford the rent for one. \$700 to \$800 a month for a 1000 sq. foot space is not affordable for most artists. I'm one artist for which this is true. Certainly, some artists will be married or share space with another person, some artists will be more successful in showing and selling their work and so can afford to pay more rent. But these people comprise only a very small percentage of the artists struggling to just stay alive in order to devote as much time as possible to their art. I speak from experience. I had to give up my studio in the South End because it was non-live-in. I tried to live illegally in it but the neighborhood is unsafe at night and so my freedom in moving about was greatly hampered as well as hiding out when the landlord came around so he would not know that we were living in your space, which meant immediate eviction. I moved into an apartment which I converted into a studio; I've worked at odd jobs to support my art and so I earn very little; each year my landlord has raised the rent until now my apartment is no longer affordable for me unless I work full-time at jobs other than art just to pay the rent. I've looked into moving into a co-operative. Co-operatives are not inexpensive. The advantages are that you are with a group of artists, most of whom are in a similar plight; the disadvantages are that construction costs far exceed earlier estimates with an end result in most cases of a hefty down payment and monthly rental fees of approximately \$700-800 a month for very tiny spaces. The possibility of rent increases each year is also most surely to happen. We need artist housing that is affordable for artists with a little income, working second jobs in order to create art. I don't mind having little income and struggling with necessities if I can paint and sculpt 3-4 days a week and know that I have a studio that will not become unaffordable in a few years or taken away for development. I think most serious artists would agree.

Antoinette Prince  
20 St. Lukes Road  
Allston, MA 02134

Boston Artist



8-9-87

To: Bruce Rosseli (sp?)

Dear Mr. Rosseli,

I am an artist at the Rugg Road Building in Allston. About a year ago you visited the building to speak with the group of us trying to negotiate a purchase, concerning building inspectors and zoning variances. The sale never went through due to a lack of funds and a surplus of problems the funds were needed for.

I have a lease for seven years and am concerned about the security of my situation in that I live in the building even though I know it's not legal. My question is this; Is there still an effort being made to apply the law allowing professionals (doctors, lawyers etc) to reside in their place of business to the artists <sup>in Boston</sup> who already do so? If there is I would like to know who I can contact to help in this effort.

Please respond soon as this issue is of great importance to me.

Sincerely,

Andrea Hornbein

Andrea Hornbein

20 Rugg Rd.

Allston MA 02134

789-3938



s t a v a r i d i s      g a l l e r y

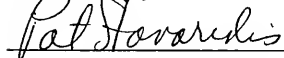
July 26, 1988

To who it may concern:

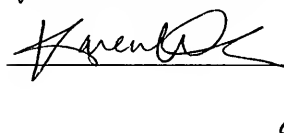
This is a letter in support of the proposed zoning amendment  
to legalize artists live-work space.

Thank you for your attention.

Sincerely,



Pat Stavaridis, Director



Karen Wong, Assistant to the Director

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Zoe  
GALLERY

26 July 1988

Mr. Robert Farrell, Charirman  
Boston Redevelopment Authority  
Boston City Hall  
9th Floor  
Boston, MA 02201

Dear Mr. Farrell,

The purpose of this letter is to strongly endorse the proposed zoning amendment with repect to artists' live/work spaces.

The importance of secure live/work spaces for artists must not be under estimated. The cultural and economic potential of Boston's artists can not be fostered without a secure living and working environment. Currently occupied live/work spaces must be preserved and the development of additional live/work spaces should be promoted.

I urge you to support the proposed zoning amendment and to promote Boston's aspiring cultural community.

Sincerely,



Griswold Draz  
Director



July 26, 1988

To whom it may concern:

I am writing in support of the zoning ammendment under consideration. This should finally clarify the status of artist's live/work space in the City of Boston.

As a craftsperson, I understand the need for, and value of, light industrial space. These buildings should not be allowed to deteriorate, or be converted into condos or offices. Artists, craftspeople, small businesses, light manufacturers, and others can, and do co-exist. They should be encouraged to use the space for culture and liveleyhood.

It is very encourageing to note that the Artist Tenants of the South End has sucessfully acquired half the Harry the Greeks building on Washington St, and artists and craftspeople will soon be moving in.

I also support the changes that would afford current live/work tenants the same rights that renters all over the city may take for granted - such as enfranchisement and protection from unjust eviction.

Sincerely,



Ralph A. Daniels



July 26, 1988

Office of the Arts and Humanities  
Boston Art Commission  
Boston City Hall

to whom it may concern:

This letter is to lend my wholehearted support for the artist live/work amendment. I have used a loft space at 486 Harrison Ave. for a variety of photographic services to the art, design and architectural professions including photography of paintings and visual artists.

Over the last four years I have encountered a variety of problems that have complicated the pursuit of my photographic artistic and business activities. These problems include the one access to the space with stairs in need of repair (constituting a risk to clients) and an exposed heating element on the wall (potential injury risk both off and on). A major problem personally dealt with by myself and others sharing this loft was no heat for the winter of 1986-87. We worked in temperatures of 48°F - 55°F. We kept a ledger of temperatures and called



The management everything to address the problem. The problem was solved at the end of the season. I hope never to endure these conditions and the related stress and illness' again. We negotiated out of court. The heat was better last year. We also at the same time had to cope with another business below us spraying furniture on a regular basis. I had to open the windows regularly to try to avoid being affected by the fumes. We received support from our landlord.

Aside from these specific problems endured in the past, legal live / work would greatly help our piece of mind. Artists, both fine art and commercial, enrich our city. Artists add value that is measured in more than strictly financial terms.

Very truly yours,

Ann Tumble





TO: BOSTON ART COMMISSION  
BOSTON CITY HALL RM 803  
BOSTON MA

I AM WRITING TO EXPRESS MY SUPPORT  
FOR THE PROPOSED ZONING AMENDMENT  
TO MAKE ARTISTS LIVE/WORK SPACE  
LEGAL IN ALL COMMERCIAL AND  
INDUSTRIAL ZONED SECTIONS OF BOSTON.

THIS WOULD BE A PROGRESSIVE,  
SUPPORTIVE ACTION FOR THE  
SURVIVAL OF ALL BOSTON ARTISTS.

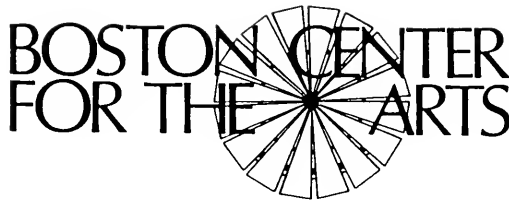
SINCERELY,

CONLEY HARRIS

PAINTER / PROFESSOR

46 WALTHAM ST. STUDIO #312





July 26, 1988

Commissioner Bruce Rossley  
Office of the Arts & Humanities  
Boston City Hall  
Boston, MA

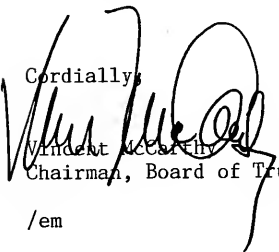
Dear Commissioner Rossley:

I'm writing in support of the zoning amendment to legalize live/work space for artists in commercial or industrial areas of Boston. I urge the BRA to adopt this forward looking measure that will stabilize and encourage the City's visual arts base.

Affordable housing and work space is a constant dilemma for today's emerging and established artists whose presence and ideas invigorate the cultural climate of our city. Just as the performing arts community in Boston has made its needs known regarding performance and rehearsal spaces, so now have the visual artists made their needs known for large, industrial spaces.

Although the Boston Center for the Arts provides only work studios for artists, it encourages the BRA's initiatives such as this to better serve our talented, artistic community that contributes so enormously to the cultural and economic life of Boston and the Commonwealth.

Cordially,

  
Vincent McCarthy  
Chairman, Board of Trustees

/em









